



MARY HAD A LITTLE LAMB

As Recorded by Stevie Ray Vaughan

(From the Epic/Legacy Recording TEXAS FLOOD)

Transcribed by Adam Perlmutter

Written by Buddy Guy

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -D \flat -E \flat

Intro

Moderately $\text{♩} = 122$

E7

mf

TAB: 0 2 0 0 2 0 3 | 2 1 1 2 1 2 | X X 2 2 | X X 2 2 | 0 2 2 2 0 3

A7

TAB: 2 2 2 2 2 2 | 2 4 2 2 2 5 5 | 2 3 2 0 | 3 3 X 3 3 | 3 3 3 3 | 0 1 2 0 0 2 0 3

E7

B7

TAB: 2 2 2 2 2 2 | X X 3 3 3 | 2 2 2 2 | 0 2 2 2 0 1 | 2 1 1 1 | 2 2 0

A7

E7 \sharp 9

TAB: (0) 3 0 3 0 2 4 3 4 4 2 0 2 | 3 3 X 3 3 | 3 3 3 3 | 3 3 3 3 | 0 2 0 0 2 0 3

E7

A7 E7

B7 E7

Mary had a little lamb,

0:49

Verse 1

A7 E7

his fleece was white as snow, yeah. Everywhere the child

B7 A7 E7

went. you know the little lamb was sure to go, yeah. He followed her to school

1:05

Verse 2

A7 E7

one day and broke the teacher's rule. What a time did they have

B7 A7 E7

that day at school.

1:20
Guitar Solo

A7 E7

B7 A7

E7 A7

Sva

E7

Sva *loco*

Chorus - Measure 1

Chorus - Measure 2

Chorus - Measure 3

Chorus - Measure 4

Chorus - Measure 5

2:07

Verse 3

Verse 3 - Measure 1

tasket, baby, a green 'n' yellow basket.

Verse 1
Mary had
Her little
lamb
Everywhere
You know

B7 A7

Sent a letter to my baby, and on my way I past it.

2:23

Outro

E7 E7

A7

E7

B7 A7 E7#9

Lyrics

Verse 1

Mary had a little lamb
His fleece was white as snow, yeah.
Everywhere the child went
You know the little lamb was sure to go, yeah.

Verse 2

He followed her to school one day
And broke the teacher's rule.
What a time did they have
That day at school.

Verse 3

Tisket, Tasket, baby,
A green 'n' yellow basket.
Sent a letter to my baby,
And on my way I past it.

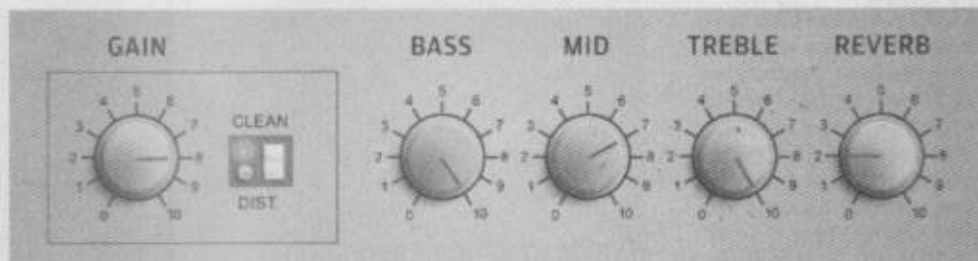
"Mary Had a Little Lamb" Stevie Ray Vaughan

KEY NOTES Throughout his version of Buddy Guy's "Mary Had a Little Lamb," Stevie Ray Vaughan plays a nice mixture of E minor pentatonic licks (E-G-A-B-D) and 7th chords, all with the same strumming motion, for smooth dynamics and consistent attack. In order to keep unwanted strings from sounding with this approach, you'll want to employ some muting techniques: as needed, wrap your fret hand's thumb around the neck to silence the lower strings, and use your 1st finger to deaden the higher strings. Also use your 1st finger for the quick reverse rakes (pick all of the strings toward



ALBUM
Texas Flood
(Epic/Legacy)

the ceiling, in a continuous motion) throughout the song. For the cool double-stop lick in the second bar of the solo, use hybrid picking and barre the top three strings with your 1st finger, so that you can easily maneuver between the G on the 12th and the A on the 14th fret.



BIG PICTURE Vaughan's sound is the ultimate modern blues tone. To cop it, you'll need a Strat-style axe with heavy strings—SRV preferred .013s—tuned down a half step (low to high: E \flat -A \flat -D \flat -G \flat -B \flat -E \flat). Use the neck pickup, along with a decent tube amp (like a vintage Fender) that has a lot of head-

room, so that you can get a full, warm clean tone without distortion. If you've switched to thick strings and are having trouble bending them up to pitch, here's something to consider: on all his guitars, Vaughan installed the largest fretwire made at the time—Dunlop 6100—making the strings much more manageable. —CHRIS BUONO

"Heartbreaker" Led Zeppelin

KEY NOTES In learning this song's opening riff, it's best to try at least two fingerings. You can play the first bend with your 2nd finger, and the entire riff with your 1st and 2nd fingers, using the 1st finger for both the D \sharp at the end of the 3rd beat and the subsequent E. Or you can play the opening bend with your 3rd finger and continue to align your 1st, 2nd, and 3rd fingers to the 1st, 2nd, and 3rd frets throughout. However, when you take it to the bridge (1:32), try to stick with strict positional fingering: use all four fingers, one per fret, and transpose the fingering to each tonal center (C, D, and E).

Based primarily on the A minor pentatonic scale (A-C-D-E-G), Page's unaccompanied guitar solo (2:03) is almost



ALBUM
Led Zeppelin II
(Atlantic)

universally acknowledged as a classic. A classic example of *sloppy*, that is. He's in good form at first: the three-note lick filling the 7/8 measure is cleverly morphed in the following measure with the string bend behind the nut, and the next batch of phrases are thick and bluesy. But the showboating that begins at 2:25 (the measure of 3/4 time) is marred by missed notes and erratic rhythms. Page is on much firmer ground in

the full-band rave-up that follows at 2:49. In any case, don't worry about counting everything exactly as written, or even copying the lines note-for-note. Just go for the overall contour, playing up and down the A minor scale with reckless abandon.

BIG PICTURE We may forgive Page for his trespasses. Led Zeppelin was touring relentlessly during the recording of *Led Zeppelin II*, laying down tracks at whatever stu-

dio could be booked between shows. (At least one of those studios had a poorly aligned tape machine, which explains the "backwards reverb" on Robert Plant's voice in "Whole Lotta Love"—it's actually the remnant of an earlier vocal take that wasn't fully erased.) The solo on "Heartbreaker" was recorded at a different place than the basic track, and at the time the entire band was exploring the limits of the rock 'n' roll lifestyle. —DOUGLAS BALDWIN

